

# *The* **STUDENT WRITER**

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No. 1

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*By Harry A. Earnshaw*

## **"What Happened to Mary"**

*Prize Contest Report*

*The Loafers' Club—Here and There—Other Features*

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# THE STUDENT WRITER'S Literary Market Tips

Gathered Monthly from Authoritative  
Sources

THE enthusiasm which THE STUDENT WRITER market tips department aroused last month has encouraged us to devote more space to this feature. Nine out of every ten letters commenting on the magazine expressed lively appreciation of the character of market news published in the December issue and the plan of publishing the "Handy Market List," revised up to the date of going to press, in each quarterly issue. The next publication of this invaluable magazine contributor's guide will be in the March number.

Several readers expressed the wish that the market news might be printed on one side of the page only, so that it could be clipped for reference. As far as possible, this suggestion has been adopted.

The classification of literary markets, according to rates and methods of payment, which was tried in the "Handy Market List" as published last month, proved so popular that a somewhat similar classification has been made of the literary market news which follows:

Leading standard magazines, publishers, and producers, and the better paying trade and class publications, also new markets of promising importance, are given first position. Secondary markets—those which pay low rates or which offer limited opportunities for the writer—and those concerning which incomplete information has been obtainable, are grouped next. This classification implies no reflection on the secondary markets. It is merely for the convenience of author-subscribers. Information concerning very obscure and apparently unsatisfactory markets is placed last, except for special classifications (like the educational journals in this number) and prize contests.

In an early issue, THE STUDENT WRITER will publish in form similar to the periodical market list a complete list of book publishers, with addresses and indication of the types of material desired by each concern. This feature will be brought down to date and repeated at least once a year. Similar information concerning photoplay producers, syndicates, newspapers, markets for verse, skits, etc., will be published in ready-reference form during the succeeding months, to be corrected and repeated at intervals.

*Sea Stories Magazine*, 79 Seventh Avenue, New York, is a new publication added to the group published by the Street & Smith Corporation. The first number was issued December 14th. A letter to THE STUDENT WRITER from H. W. Ralston of the corporation states: "We are going to confine *Sea Stories Magazine* to the publication of rattling good stories of the sea. No second-rate material will be considered. We do not insist that the authors whose work appears in *Sea Stories Magazine* be well-known, but we do insist upon their material being clean and full of action." It is understood that the rates paid for material will approximate those paid by the other magazines in the Street & Smith group. This means usually better than one cent a word.

*Smith's Magazine*, one of the oldest of the publications published by the Street & Smith Corporation, 79 Seventh Avenue, New York, will be discontinued after the first of the year.

*The Nation's Voice*, 1347 L Street, Washington, D. C. (first announced as *The Capital Magazine*), is a new magazine scheduled to appear February 1, 1922. A letter from John Chase Ferrell, managing editor, states that *The Nation's Voice* will "take its rank in the *Atlantic Monthly* class." However, he also states that he wants "love, domestic and artistically risque stories. Short stories should be from 2000 to 5000 words in length; novelettes and serials of indefinite length; articles from 2000 to 5000 words; editorials from 1000 to 2000; verse, no specification; and skits. Payment is on acceptance at the rate of one to two cents a word. Lee Somers will be dramatic editor and N. Bryllion Fagin will be editor. Manuscripts should be addressed to the managing editor."

*The Century Magazine*, 353 Fourth Avenue, New York, writes that it does not use novelettes or editorials. The editors require short-stories of from 1500 to 7000 words and serials of unspecified length. Some articles are used; these should not exceed 5000 words and may be as short as 3000. Only poetry of distinction is printed. "The type of story" the editor writes, "is less important than the manner in which it is done. *The Century* standard is of the highest. We do not want sentimental stories, purely plot or action stories, or purely fantastic tales. Payment is on acceptance at no fixed rates."

*McClure's Magazine*, 25 West Forty-fourth Street, New York, which recently went into the hands of a receiver, has been taken over by a new company formed by S. S. McClure, the founder of the magazine. Moody B. Gates, editor of *The*

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*People's Home Journal*, has been chosen president of the new company.

*All-Story Films Corporation*, 45 Pinehurst Avenue, New York. This is a new company, organized by the Rev. Clarence J. Harris, which has for its object the production of "pictures of unique quality, with an appeal for the church, school and Chautauqua, as well as the theater." The editor writes that "brief synopses of stories, historic or fiction, showing the value of the spirit of humanity in religion and everyday life, are desired. No preaching, no propaganda, but simple, sweet, refined, red-blooded dramatic stories. Average length, two reels. Historic stories must be true to fact."

*The Christian Herald*, 91-103 Bible House, New York, writes that it is in the market for articles dealing with social welfare, community activities, big religious movements and travel. They should be about 2500 words in length. Short-stories and serials also are used; the former should run between 3500 and 4000 words in length and the latter between 40,000 and 50,000 words. "Stories desired are the kind most other magazines do not want; they should be clean and wholesome." Payment is on publication but at good rates, up to 5 cents a word, according to the editors.

*The American Boy*, Detroit, Michigan, Griffith Ogden Ellis, editor, writes: "Stories for this magazine may be from 1000 to 50,000 words in length. They should be of the quality that will inculcate the best literary standards, as well as carry interest and an effective message to boys. The stories should be a force for good without too obvious moralizing. Love stories are not used. *The American Boy* is also in the market for photographs with brief descriptions for its department, Novel Inventions and Natural Wonders. Timely and interesting articles carrying entertainment and instruction for boys are welcomed. We also buy pictures for covers. Rates of payment vary according to quality and nature of material." THE STUDENT WRITER is informed that *The American Boy* pays a cent a word or better.

*Adventure*, Spring and MacDougal Streets, New York, desires short-stories, novelettes and serials that are clean and have plenty of out-of-door action. Love (except as minor element), morbid, crime-triumphant, sex, and psychological stories are not wanted. Payment is on acceptance at very good rates.

*Good Housekeeping*, 119 West Fortieth Street, New York, is in need of short-stories from 4,000 to 6,000 words long and verse up to thirty lines. Payment is made thirty days after acceptance and at the best market rates.

*The Metropolitan Magazine*, 432 Fourth Avenue, New York, is writing to contributors: "We have purchased so far ahead that all our material is provided for a long time to come."

*Everybody's Magazine*, Spring and MacDougal Streets, New York, through one of its editors, has informed THE STUDENT WRITER that the magazine is full up on serials and novelettes but is greatly in need of short-stories.

*Asia*, 627 Lexington Avenue, New York, writes: "We are interested only in material of first quality written by persons with first-hand knowledge of the Far East, and, of course, dealing only with Far Eastern subjects. Articles illustrated by photographs are especially desirable. Articles may run from 1000 to 6000 words in length. We also use short-stories of the same length, and novelettes, if exceptional. We do not use editorials, and at present are 'up' on verse." Payment is on acceptance and at very good rates.

*The Chicago Tribune Syndicate* has moved its headquarters to New York City. Manuscripts should be addressed to Mary King, fiction editor, care *The Daily News*, 25 Park Place, New York. The syndicate pays good magazine rates, better than one-cent a word, for original fiction. It features new stories by prominent writers in its "Blue Ribbon" series, but also buys fiction from writers generally for its secondary series. The stories are published in the magazine section of *The Chicago Tribune* and also are syndicated to a number of newspapers. This market is now reported by the editor to be overstocked and likely to buy very little for from two to three months.

*The Designer*, 12 Vandam Street, New York, Mary E. Squire, associate editor, writes: "We usually need short-stories about 5000 words in length but just now we are well stocked. We use some articles, 2000 words, and novelettes about 20,000 words, serials, 60,000 words or under, and short verse. Stories should be of the out-of-door, love and domestic types. We do not fancy Western stories, so called. Payment is on acceptance at varying rates."

*The Dial*, 152 West Thirtieth Street, New York, desires essays and short stories of any reasonable length. It also uses verse of distinction but does not care for novelettes, serials or editorials. Scofield Thayer, editor, writes that material may embrace "all literary and artistic interests and virtually nothing else." Political, economic, and social discussions as well as "breezy" stories are barred. Payment is on acceptance. "The Dial's award of \$2000," Mr. Thayer writes, "annually is made to a young American writer in recognition of his services to American letters. It is limited to contributors to the Dial but the award is based on the writer's work as a whole." Gilbert Seldes is managing editor.

*Live Stories*, 35 West Thirty-ninth Street, New York, has announced that it wants more sex in its stories. It wants as much sex as *Snappy Stories* has required, "only more." Contributors are given to understand that stories for the magazine should be risqué without being obscene.

*Argosy All-Story Weekly*, 280 Broadway, New York. Matthew White, Jr., editor, writes that he is in the market for short-stories under 5000 words in length. "Dialect, negro stories, tales about Chinese joints or dope fiends, and hobo stories are not desired. We use verse of a topical nature. Payment is on acceptance."

(Continued on page 26)

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## NEXT MONTH

One of the most prolific and widely read authors in America will form the subject of Arthur Chapman's interview in *The Student Writer* for February. Watch for the name that will appear on the title page of the next number of the magazine.

An appropriate "follow-up" for this month's interview with a noted playwright, will be "A Course in Playwriting," the early publication of which was previously announced. The course was designed by Alfred Hennequin, Ph.D., author of "The Art of Playwriting" (Houghton Mifflin Company). It should prove a wonderful means of advancement not only to students of dramatic technique but to fiction writers as well, for the elements of plot construction common to both are explained in an unusually clear and able manner. The first lesson will deal with "What Constitutes a Play."

The next installment of "Conscious Evolution and the Short-Story" will deal with a vitally important phase of story structure, "The Angle of Narration." It will illustrate how various viewpoints could be employed to develop altogether different stories from the same basic plot.

A number of other articles of superior merit will make the February number of value to the professional literary craftsman.

The conclusion of Harry A. Earnshaw's treatise on editing a house-organ will appear, as well as another prize contest report and announcement, the "Here and There" department, and *The Loafers' Club*. The editors will get "down to business" with a page more strictly devoted to technical and literary matters than heretofore. Their space has thus far been usurped by the opinions of readers on the magazine in its new form.

An author of experience told us that he found *The Student Writer's* market information more definite than that published elsewhere. We intend to keep up this standard.

THE EDITORS.



# "Take Your Beating and Pick Yourself Up"

*Rachel Crothers, Author of Many Plays,  
Gives Her Recipe for Success in  
Literature*

**By Arthur Chapman**

**R**ACHEL CROTHERS, one of the most successful women among American playwrights, believes that a dramatic writer's field is limitless, and should not be confined to *locale* and experience known first-hand by the writer. Of course, her activity is different from that of Owen Johnson, who was interviewed last month; for she confines her work to the stage, and he is essentially a novelist. But it is interesting to note that these two individuals, who have stepped high on the ladder of success, hold radically different fundamental ideas, Miss Crothers setting no limit to imaginative work, and Mr. Johnson advising authors to write of something within their ken.

Miss Crothers's plays show a wide range. She cannot be called a chronicler of New York life, or small-town events, or New England human nature, or mining-camp psychology. She tells of them all. Her first New York production, "The Three of Us," was laid in a mining camp. Miss Crothers readily admitted that she had never been in a mining camp—had never been in the far West. Yet she knew there was human nature to be found there, and the success of her play brought from people who knew camp life honest congratulations upon her having made her work ring true.

**W**HY does Rachel Crothers write plays? Does she want to teach the world something, and has she chosen the stage for her medium? In answer to this she says:

"I believe in work, whether it is selling potatoes, or dealing with the most intangible art. It has always been quite natural for me to write plays—my first production came off when I was thirteen. I have had the in-

stinct for playmaking, so I have made plays."

In a very literal sense does Miss Crothers make plays. After she has written them she produces them. They are hers from the time that she first gets the ideas until they have ended usually successful runs on Broadway and on the road. And up to a season or so ago, she would appear before the footlights in roles that she had created. Now, however, she is through with acting. To her the novelty of creating an impersonation soon wears off, and she finds herself wanting to do something else instead of repeating the same old thing night after night.

**"A**LL the training in the world will not make a dramatist, if the aspirant hasn't the creative instinct, the inborn ability to make plays. Writing for the stage may be compared to acting, in that in either case a choice would be made in favor of ability without the training over training without the ability. Dramatic workshops and other training schools cannot help the person who lacks the gift in the first place. Brander Matthews has written an excellent book on dramatic technique, but it is of no use to those who don't know playmaking already.

"The real workshop is the world and the theater. The proper way to get your training is to take your beating and pick yourself up. Yes, I have had a good many beatings."

When she came to New York from her birthplace, Bloomington, Ill., Miss Crothers entered a school of acting, and after a few months of training there, she became a member of the faculty of the institution, and produced her own one-act plays. She was

asked by the interviewer whether this training had not shown its influence on her Broadway productions.

"I wrote the same kind of plays for my Sunday-school class in Illinois that I am writing now," she replied.

**G**ETTING ideas for plays is the least of Miss Crothers's worries. She confesses that there are dozens of them popping up all the time. "But you always know when the right idea comes," she says. "Maybe you will wake up at five o'clock in the morning, and the idea is in mind as soon as you open your eyes, but you always know if it is the right idea."

Finding time for her work is a problem to Miss Crothers. Her profession of manager keeps her pretty close to Times Square, New York, during the theatrical season, so usually she becomes a playwright during summer months, when she retires to a forty-five-acre farm in Connecticut. This year, however, her new play, "Everyday," started early in the season and is holding up its end excellently, so Miss Crothers expects to be at work on another play in the early months of 1922.

"After I have settled upon the idea for a play," explains Miss Crothers, "a story naturally comes with it. With the story is a set of characters who fit it best. When the story and the characters are finally thought out, I make the story into a play, with the required scenes and acts and stage directions, without writing a thing.

"When the play has taken shape in my mind, then I begin writing it. It is a temptation to write the best scenes, or the scenes you feel you do best, first. But it is a rule with me to resist that temptation. I write the play from beginning to end, just as it is going to appear at its first production. I never skip through poor spots, intending to come back to them, either. It would make me feel just as if there were dirty corners in my house.

"The easiest part of making the play is the dialogue, and characterization is just as easy as dreaming. The main work for me is thinking out the construction of the play.

"The first act usually is finished about three days after I have begun writing. Of

course, I can't estimate the time spent before in thinking things out, and it is also hard to figure out a schedule for the following acts. Once I did an act in a single day.

"When I first started writing plays, and when I was producing them in the school I first came to, I used to write one one-act play a year, and sometimes do it at one sitting. Now, when the business of producing plays is over, and the period comes for writing, I sit down to it and stay with it. Sometimes I'd rather do anything else. I love the outdoors, and particularly farm work, so sometimes I take the farm work for an excuse. Later, when I have finished my play, I am always sorry for the time I have wasted.

"I have found that the best spots in a play come at one sitting."

"But how did you ever find the opportunity to produce your own plays in New York right from the very first?" Miss Crothers was asked.

"I came equipped for producing. I had produced my first play—the one I wrote when I was thirteen. It was a very serious drama in five acts, called 'Every Cloud Has a Silver Lining, or the Ruined Merchant.' It was produced in the back parlor, and had a most successful run of one night. The scenes and sets were all that the audience could desire. A green screen and some firewood made the exterior, and the inevitable table and two chairs were the handsome interior. There were five characters in this drama, and another young enthusiast and myself played all five parts.

"The next series of plays were written for my Sunday-school class, and these smacked of the difficulties of professional production. Then, when I came to New York, I produced my own plays in the dramatic school.

"I have found that, instead of managers wanting to impose their ideas upon your own, they are only too grateful to have somebody who can run the whole ship."

**T**HE advice of Miss Crothers to those who want to write plays is: "Be sure you have the gift." "I was always sure I had it," she says, "and the first time I tried it, others knew I had the gift."

In cold type, the foregoing statement

from Miss Crothers might be misinterpreted, and the wrong idea of her character might result. One needs to know the woman's personality in order to understand the remark. She is not conceited. She does not regard her "creative instinct" as something to be revered. Just because she knows she can write plays that "get over" is no indication that she takes herself too seriously. With her, the creative instinct is a good deal like a toothache—you have it, or you haven't. The only difference between the two is that you have the right to be swelled up over the toothache.

MISS CROTHERS is decidedly managerial in appearance and conduct. Self-possessed, with an appreciable ability to come directly at a point in question without indulging in side issues, she is a type of business woman. Only when you see the simple excellence of her apartment in East Fortieth Street do you realize the artistic part of her nature.

"I don't have any workshop," says she. "I work wherever I am most comfortable." So her equipment is very simple, consisting of pencil and paper and broad desk-blotter which she can throw across the arms of a deep chair, or take with her wherever she wants to work.

Miss Crothers points out that drama and narrative are widely different types of writing, and is of the opinion that books cannot be made into good plays.

"Being asked to dramatize a book affects me exactly as the hackneyed red flag is said to affect the much-quoted bull," she says. "Why? Simply because not one book out of a hundred contains the faintest germ of a play. They all have their stories, of course, and could be transferred to the stage, but so far as a basic, dramatic idea is concerned—that is a rare bird in a novel.

"Plays and stories are certainly totally different mediums. Given such and such characters, placed in such and such circumstances in a play, the nature of these characters must make them move to inevitable results. They cannot be impelled from outside. They themselves must convey in their natural, everyday speech who they are, what they are and why they are—all without explanation or sidelights from the author.

"A playwright cannot suddenly poke his head through the curtain and say to his audience, 'The man is really thinking thus and so in this scene,' or 'The woman is feeling this way or that,' or 'A most important thing has just happened upstairs which makes the hero realize now that the heroine did believe in him all the time.'

"But the author of a book is privileged to digress and explain and tell you what kind of people he thinks they are, and to skip about from place to place in his tale.

"One word said to the audience for the sake of explaining something makes book-writing out of playwriting and mere talk out of drama. The basic idea is the foundation of the play, and everything else must be thrown away in the beginning. Upon this simple, solid structure the scenes grow in their relative values, gaining in importance and increasing in speed as the play progresses. Therefore, putting the episodes of a story into a play just because they are good episodes is the first thing to be avoided.

"The retention of the characterization of a story, its atmosphere and quality, is the important thing in dramatizing that story. When this is done on a structure so completely a play in itself that one never would suspect 'it was taken from a story,' then the dramatist has done a really fine piece of work."

MISS CROTHERS believes that plays improve with age. She likes to pigeon-hole her work for a few seasons, and then take it out again and put it to the test. "A Little Journey" and "39 East," two of her early successes, were written several years before they were staged. On the other hand, "Nice People," the phenomenal Crothers success of last year, and "Everyday," which is now playing in New York, went into rehearsal almost as soon as they were finished.

Altogether, Miss Crothers's productions before New York footlights total fifteen. In none of them, she says, has she attempted propaganda. "I have no message, no pet idea that I want to put over, unless it is that there is beauty to be found in life, no matter how ghastly its facts appear."



# Conscious Evolution and the Short-Story

## *Beginning a Series of Technical Discussions on Important Phases of Fictional Composition*

By David Raffelock

ONE of the most profound philosophies has for its fundamental tenet Conscious Evolution. No continued development is possible for the human race, it says, until man begins to realize what he is about, to act with thought and to foresee his goal. Then instead of blindly permitting himself to follow the slow and uncertain development of natural evolution, he can direct his own way toward greater human achievement. Much of this philosophy applies to the individual, and to no individual so much as to the author. The writer of stories is somewhat like a god. He creates not only men and women, but also their environments, and if he choose he controls destinies even to the smallest details.

It is not necessary to follow this figure too far: but what kind of god are you? Are you capable of depicting your people, situations and places with sureness and, above all, with understanding? You may be omnipotent instinctively or subconsciously, but you can immeasurably improve your power of writing by consciously knowing what you are about.

Perhaps plots "just come to you" without any coercing and brain-racking. Perhaps you seize a pencil, heap paper before you, and in a single sitting have a story that "wrote itself." Perhaps it is a good story. The present writer has read several of that kind. Sometimes an author would boast, "Why, it only took me an hour to do it." Though some such stories were quite creditable to the writers, all could have been improved. Many of the scenes were marred by improbabilities that careful thought would have eliminated; they were inoculated with stock phrases such as "quick as a flash," "vast assemblage," "like

a leaf in a gale," and many others of the well-known group.

In the series of articles following, conscious study will be applied to the important phases of short-story construction, beginning with the plot situation.

### No. 1—Story Situations

IN a study of many stories written by beginners it has been found that the most common fault was a weak or ill-defined situation. The word "situation" is here used to denote the relation of factors giving rise to the struggle in the plot. A plot usually comprises many episodes, building up to the climax and denouement. Situation is a summary of the problem in question form and may or may not be an actual scene in the story. The problem demands vital action of some kind. For example, in "Silas Marner" there are many contributing incidents to the plot, but after the story gets under way the situation confronting the main character is: Silas Marner, who has adopted Eppie after he found her in his home, years later is faced with the fear that she will return to her father when he comes to claim her. Will she go to him, or remain with Silas?

It is not necessary that the situation be told immediately in your story; sometimes it does not come until near the end. But a well-written story will prepare for the situation by arousing interest in the characters taking part, in the theme involved, or in the setting or other contributing factors.

The more intense the situation the more interested the reader will be in your story. Recall almost any melodramatic tale you've read and you will find that the situation

was similar to this: Randolph, a trusted friend of the family, although in reality untrustworthy and a thief, is soon to be married to the pretty daughter. Will she discover his true character before it is too late? Here something is certain to happen, and whatever it may be, it will be waited for with high-keyed interest by the reader.

As has been shown, situation is a summary of the main struggle factors in a plot. It should have the forceful interest of two passenger trains approaching each other on the same track and going at high speed. Something must happen. What is it to be? There are several answers. If the trains meet, tragedy will result—lovers parted, children orphaned, perhaps famous men killed. We may have melodrama: The hero rushes to the switch, sends one train off on a siding, then, by quick thought and action, throws back the switch in time to let the other train dash by—saved! Or we may have comedy: A man sees the approaching trains, pulls off his red shirt and flags one train, then dashes off to stop the other. He imagines himself a hero, only to find that one of the trains had received orders to switch at a siding, which it had even then just done.

However, no matter what tone you may give to the solution of this situation, it could not have been completely avoided. Some answer had to be given. Test your story to see if you have a comparable situation—one demanding a solution and an issue that can not be slighted. If you have and your story is well written, you will have achieved sustained interest. That means half of your difficulties overcome. The situation need not always be as dynamic as the railroad trains example; even one with little physical action may be full of tension.

Following is an example of a story with a weak situation, taken from a manuscript written by a beginner. We see how flat it is. A young man is more interested in his studies than in people. His father wants him to get married and a third person supplies the girl. The young man refuses to marry, but his father finally persuades him, and in a ludicrous manner he proposes to the girl. At first she is ada-

mant; then the boy's ardor grows and she accepts him.

There was a little struggle in the son's weak opposition, but the story was dull because there was no issue in which the reader was made vitally interested and for which he demanded a solution.

However, draw the son as one who dislikes women because he thinks them weak creatures and subservient to men. Let the girl be urged on by her parents to accept the man. She learns of his attitude toward women and refuses him. The young man then falls in love with her, desiring her above anything else. Here we have a situation: Will she consent to his proposal now, or will she in turn believe that he is a man weak and servile to women and again refuse him? This makes an interesting problem that, no matter how it is solved, will vitally affect the lives of two or more characters.

The situation, as before noted, need not be fully unfolded at the beginning of a story. When the situation itself is not of unusual interest, it is often better to reveal it later. Get the reader interested in an odd character who is to be the hero, or a strange setting which is destined to prove an important factor in the situation. In "The Judgment of Vulcan" (Harper's Magazine), by Lee Foster Hartman, the latter method of opening is used. Here a volcano, Muloa, is described and all through the story it smokes and belches fire, warning the reader of its potential power to solve the situation. The story tells of a young woman, Eleanor Stanleigh, who is to be married soon to a Mr. Joyce. The death of her husband, who deserted her, has never been satisfactorily established. Being a Catholic, she has not obtained a decree of divorce. Her husband is really alive and lives on the island where Muloa is located. The situation is: Will he arrive now to prevent or break up the marriage? Muloa finally fulfills its terrible promise and solves the problem by killing the husband.

Do not misunderstand that the situation is something that need be stated in your story in so many words. It should never protrude like the key that winds a walking doll. It may be implied in the opening paragraphs; it may be guessed after the

story is well started; it may culminate near the end of your story; it may even be revealed near the end and left unsolved.

If your story is one of tense action or emotion, it is well to make known the situation immediately, as is done in "The Signal Tower" (The Metropolitan), by Wadsworth Camp. The problem here is: Joe becomes drunk and sets off to get revenge on Tolliver by outraging his wife. The husband is a railroad telegrapher now on duty and there is imminent danger of a collision, so he dares not leave his work. Will he be able to prevent the accident and still save his wife? By knowing at once the problem in this story, the reader is held breathless until it is finally answered in almost the last chapter.

In "The Stick-in-the-Muds" (Collier's Weekly), by Rupert Hughes, the situation is not revealed until quite late. The story gains its initial interest from the scene, which is laid near Shakespeare's home along the Avon River, where an American business man is canoeing. He is reminded of a boyhood friend and then comes the story. It deals with a general problem, and after the thought is established the following situation is revealed: A young poet is the son of a practical and unsympathetic father who forces him to work. For the young man it is a struggle between ambition and environment. Which will triumph?

The situation of "Ghitza" (The Dial), by Konrad Bercovici, is not known until near the end of the story. The interest is sustained to this point by the portrayal of an unusual character, Ghitza, a gypsy wrestler of surpassing strength and success. He is matched against the strong man of another band, and the villagers bet all they possess, including their daughters, on Ghitza. Will he throw his opponent and win the girl he loves?

There should be a solution to the situation, and it must be logical and satisfactory. There are some exceptions, but these are usually found in "trick" stories. One of this kind, with which most readers are no doubt familiar, is "The Lady or the Tiger," by Frank R. Stockton. Here the general situation is early revealed; the particular one later. The two probable results

are suggested, but the solution is left for the reader.

From the foregoing study, we derive three important conclusions. First, it is necessary and vital to the story to have a definite situation. It provides the clash of the plot. The stronger and the more inevitable the action leading up to the situation, the more breathless and tense will the story be.

Second, a careful study of situations suggests new plots and developments. As was shown in the railroad trains example, there are several possible solutions to most problems, and according to the tone used, they range from the tragic to the comic. If you have difficulty in working out plots, analyze the situations of several successful stories, noting the denouement in each case, and then work out different solutions. Perhaps seek for contrast. If the situation is answered tragically, try to find a farcical ending. You can't always do this satisfactorily, but it is mighty good practice to try.

Third, further observation made from the study of situation reveals that there are various treatments from which to choose for your plot. If it is a character story with this element dominant, then it is well to withhold your situation until the reader is interested sufficiently in your hero to follow him in whatever he does. Tension in a strong plot story often is gained by telling the situation at the beginning as in "The Signal Tower." However, it is well to experiment in order to determine which is the best place in your particular story to tell the situation.

From then on, however, no more time can be used in preparation, for the movement must be swift or direct in showing the dilemma your characters are in. An exception to this is made in the inverted-order story (a frequent type), in which for the first paragraphs the situation is plucked from a point chronologically farther on and used to arouse the reader's interest. Then the story goes back to a preceding time and gradually leads up to the situation of the opening paragraphs.

After you have developed a good situation and decided on the method and style of treating it, your story will most likely give you little trouble in the writing. How-



ever, something must be said about the choice of your situation. It is difficult to find one that is especially new or original, but you can couple even a hackneyed situation with a unique idea. There are but thirty-six dramatic situations, as one author has outlined them, but there are hundreds of applications, many of which perhaps have never yet been guessed at. A theme of great force will carry along a simple situation.

The searching, analyzing, and testing of situations needs to be a conscious process at first. When you have become thoroughly familiar with this most important part of your writing development and mastered its difficulties, you will not need to proceed so deliberately. He who knows what he is about, and is thoughtfully aware of what he writes, is as surely on the road to success as is he who applies the principles of Conscious Evolution to life.

## How to Edit a House Organ

By Harry A. Earnshaw

*President, Earnshaw Press Corporation of  
Boston, Mass.*

THE first requisite for a house organ editor is that he shall be thoroughly "sold" on house organs. It is obvious that a thorough understanding of the true function of a house organ and an enthusiastic confidence in its possibilities are essentials to successful editing. A new house organ should not be launched in a half-hearted way, or as an experiment. I have no patience with business men who say, "Well, I guess we will try some advertising for awhile and see how it will work." I feel still more irritation at people who start house organs in this tentative spirit. The time is long past when there need be any doubt as to whether a rightly constructed house organ pays. The house organ has become an institution. It already possesses an extensive bibliography. There is a national association of house-organ editors. There are several national publications devoted wholly or in part to house-organ practice.

The only house organ worth publishing is a good house organ. Building a house organ is something which cannot be done in a penny-wise spirit. It is my observation that it takes a long time for even the best of house organs to get "under the skin." I would, therefore, lay down the rule for every would-be house-organ editor that he must (1) sell himself thoroughly on the need and opportunity for a house organ in his field of work; (2) that he should give

considerable study to the subject and make up his own mind pretty definitely as to the general character of the publication he proposes to issue, its probable circulation, and the sources from which he will be able to draw his material; (3) that he should secure the unqualified indorsement of his plan from his superiors in the organization, and give them to understand very clearly that the house organ is recommended only upon condition that it be regularly published for at least a year, and that although the assistance, cooperation, and counsel of all others in the organization will be solicited and welcome, the editor himself shall be made the autocrat in all matters affecting the conduct of the house organ.

This seems like a pretty large order, but once these preliminaries are disposed of, the actual work of editing becomes very much easier. Now, it too often happens that an ambitious person in the employ of a corporation induces his concern to permit the beginning of a house organ without a sufficiently clear understanding of the expense that will be involved and of the length of time which will probably elapse before the editor will be able to prove a return or benefit to the company in proportion to the outlay. The boss might as well understand in plain English that a house organ is expensive; it means a lot of work; it is not a plaything, and it should never be

started unless there is a determination to go all the way through with it. The appropriation of money for the purpose should be generous, because experience teaches that no matter with what care the editor attempts to forecast the expenses of the publication there are usually many additional and unforeseen contingencies.

The general plan and policy of the magazine determined, the editor now proceeds to details of production. Naturally the format of the booklet will first be decided.

The size should be governed by practical considerations, such as stock sizes of paper, convenience of mailing, etc. A popular size with many readers is 4" x 6", making a "slip-in-the-pocket" house organ. The next larger size is 5" x 7 $\frac{3}{4}$ ", which cuts without waste from the stock size 32" x 44".

Perhaps the best all-round size from every standpoint is that of 6" x 9", which cuts without waste from a sheet 25" x 38"—the commonest stock size of paper. This size gives a convenient, easily read type page of two columns, each 13 picas or 2 $\frac{1}{8}$  inches wide, or a total width of 27 picas or 4 $\frac{1}{2}$  inches. The height will be about 7 inches. The best type size for this size page is 10 point.

A third size favored by a few publishers is 9" x 12". This permits the use of three columns of 10 point, or two columns of 12 point or larger. It also allows elaborate pictorial embellishment.

The wise editor will from the start select the best engraving house and the best printer he can find, and be guided to a large extent by their counsel regarding the physical make-up of the publication. The editor who tries to run the whole mechanical show may have the necessary technical knowledge, but he makes a lot of work for himself of which the right kind of printer and engraver can relieve him.

Upon the printer especially much depends. A good printer, having the requisite "feeling" for house-organ work, will in fact become an associate editor as time goes on. If there is one kind of printing that can't be bought by the pound it is that of house organs.

The editor of a house organ should bear in mind this general principle: a house organ, or house magazine as it is often

called, is merely an adaptation to the purpose of business of a regular periodical. The more nearly a house organ resembles in style, approach, and general make-up the periodicals we are accustomed to see for sale on the news-stands, the greater will be its effectiveness.

This brings us to the cover. Much has been said and written in derision of the "pretty girl" cover. Yet the magazines continue to use it, month after month. Magazines have proved by sober figures of news-stand sales the sales-impelling value of covers that have an almost universal appeal.

Of course I do not mean to say that representations of the fair sex comprise the only material available for good covers. But I would emphasize this point—that house-organ readers are among the people who read the regular magazines. People are human beings before they are grocers, hardware merchants, druggists, or mechanical engineers. A good cover is fifty per cent of a book. A snappy cover that attracts attention, tells a message, or strikes the keynote of the issue is a pretty safe assurance that the inside will receive attention.

It's true you can't make a silk purse out of a sow's ear, but you can often make a mediocre booklet look like a million dollars by putting it under a lively and artistic cover.

The desirability of presenting your story in a human, interesting way extends to contents as well as to cover. Remember that all people like pictures. A good recipe for a successful magazine: take a lot of good pictures, and fill in the space that's left with text! Photographs and half-tone engravings cost money—but they're worth it.

As almost everyone knows, there are two kinds of house organs, internal and external. The character and scope of the internal house organ is so obvious that we need devote but little consideration to it here. Its purpose is, of course, to promote good will and cultivate *esprit de corps* among the people engaged in a common work or undertaking. People like to see their names in print. Many country newspapers are conducted upon the axiom that the name of every person in the community

should appear in the paper at least twice each year on some pretext or other. The penalty which corporations pay for being large is that there is a tendency of divisions, departments, plants, mills, or any other units into which the business is divided, to feel more and more self-sufficient, and of the employees of those units to lose a conception of the relation which their work bears to the whole. The family spirit is a valuable asset to any organization. Men and women workers will give more freely of themselves through a spirit of emulation, or of loyalty and pride in their organization, than from consideration of the actual wage received. Latent in everyone lies the spark of ambition and honest pride. The internal house organ, wisely conducted by the right person, can go far to build up the family spirit.

The editor of such a publication should, however, have the reporter's proverbial "nose for news." He should be actuated by sincerity and kindness and a real desire to make life pleasanter for all those who march under the institution banner. He should be very much on the job as a reporter at the company picnic and the baseball game. He should have the ability to enlist the active support of correspondents from the various departments or divisions. He should appreciate the value of pictures. He should have the ability, at least in some measure, to write in a wholesome, enter-

taining way. He should conduct an editorial department which, without preaching, will be constructive, helpful, and inspiring.

The editor of an internal house organ must have the stamina to bear petty criticism. He will see many evidences of jealousy and bickering, and there is no way to lay down a rule to cover his whole course of action. An editor is paid for what he leaves out of a magazine as well as for what he puts in. Copy for an internal house organ must always be scrutinized carefully and edited, lest some paragraph intended for humor creep in and cause lacerated feelings, if not perhaps more serious mischief.

The internal house organ should avoid the note of flattery, no less than that of disrespect or flippancy, toward those in superior positions. The aim of the publication is, in theory, to give to each worker the realization that he is an important part of the institution, just as important in his way as the president or the directors.

The successful editing of an internal house organ depends mainly upon the character and caliber of the editor. He must have a liking for his task, and the honest belief that the work gives him an opportunity to do a broad and constructive work among his fellow employees. Also, the ideal internal house-organ editor will have a real sense of humor.

*(To Be Concluded Next Month)*

### A WRITER'S AVOWAL

If I were never condemned or blessed  
My soul would miss its greatest test;  
It would shrink and shrivel and ne'er expand

If I were never blessed or banned.

If I were never condemned or blessed  
My soul would miss its fiery test;  
For the soul must know of joy and pain  
Before true manhood 'twill attain.

*Anna Whitelaw.*



# Writing a Novel in Thirty Days

*"The Jubilee Girl," a Story of Tramps and  
Atmosphere, by Arthur Preston  
Hankins*

Reviewed by the Author Himself

GET that? "Reviewed by the author himself." Is this going to be what an author would call a "good review"? It is!

We're off!

"The Jubilee Girl" is a story of tramps. It is a story that I have been keeping in the back of my head for years and years—afraid to write it. I was afraid that I was not big enough to write it—afraid that no publisher would accept it even if I grew big enough to write it.

And then one day courage came to me, and I wrote it—seventy-one thousand words—in one month.

If it had not been "in the back of my head" so long the writing would have required perhaps six months. I would have sweated blood over it and succumbed to discouragement many times. But as it had become veritably a part of me, I wrote it as fast as my fingers could transcribe my thoughts to paper, and have made but one change from the original draft.

It is a story almost without a plot. Yet it has plenty of action. But something about it caused two of America's leading bookmakers to offer me contracts for its publication with very little deliberation. It's selling, too. Women who profess to despise tramps like it. Business men like it. Fellow writers like it. Booksellers like it. It slaps Prohibition, but Prohibitionists like it. Fellows who themselves have been tramps like it. Bootleggers like it. Clergymen like it.

And for just one reason, as I believe—it combines novelty, accuracy, and human interest. And that's a hard combination to beat!

Of course, to me it is a wonderful book. I am not making any bones about that. It has its faults, I imagine, and so does not

altogether suit me. But I am confident that in writing it I did my best; and today I could not find a way to better the story if the opportunity were offered me.

The lesson that I derive from such personal satisfaction in the work is this: Don't rush to the typewriter the day that an idea seizes upon you. Don't touch the typewriter the next day, nor the next. Don't hurry an idea. Allow it to grow and develop gradually. Allow your brain-cells to turn it over and over, to enlarge upon it, view it from every possible angle. Sleep upon it again and again. In the meantime, write stories from ideas that you discovered earlier, and which already have undergone this process of development in your brain-cells. Then when the time is ripe you will know it—you will be obliged to write—you can no longer hold that idea in your mind. Then the writing will be merely a process of your hands taking rapid dictation from your brain—and it will be a joyful process, too!

Such an idea as is developed in "The Jubilee Girl," however, can come only to one who has lived the life that gave the idea its birth. No one who has not been a tramp could have written this story. One who has never lived and ridden and worked with tramps could not conceive such an idea in the first place.

I have lived. Few people of my age have seen life in so many of its various phases as have I. And I have never written a story that made any pretense of containing human interest about a phase of life with which I am not perfectly familiar. This gives a story atmosphere, and, with the exception of characterization, atmosphere is a story's most important element. Some

of our biggest stories, by our best writers, are almost plotless—atmosphere and characterization and knowledge of life make them big.

I want to outline the “plot” of “The Jubilee Girl,” and when you have read it I think you will realize that something in the story besides plot caused Harper & Brothers and Dodd, Mead & Company to accept it so promptly. (Harper & Brothers were obliged to withdraw their contract because of another book of mine which had been accepted by another publisher.) Here, then, is the “plot”:

A young man in comfortable financial circumstances tires of his routine life in Chicago and sets out to become a tramp. (At the outset it is hinted that he has tried to accomplish something there about which he knew nothing, and what it was is not revealed until the next to the last chapter in the book. This furnishes a thin thread of mystery—a very flimsy thread indeed. It was suggested by Harper & Brothers. In the original draft I told outright what he had been trying to accomplish, and why he had decided that his efforts were a failure.) He decides, then, to become a tramp in order to learn the ways of tramps, and to rid himself of the boredom of the big city.

In the early stages of his travels he begins to hear strange stories of a mysterious woman called The Jubilee Girl. These tales of her, heard in “jungle camp” and box-cars, fire his imagination, and he sets his course toward her. He is in Kentucky when he first hears of her, and she is in New Mexico.

Because of his education, fistic abilities, and his pleasing barytone voice, he becomes popular with the tramps that he meets on the road. A fellow wanderer, who has picked him for his hero, becomes an efficient publicist; and the exaggerated stories that he tells other tramps about him causes the hero eventually to be known as “The Mystery Tramp.”

The body of the story deals with his adventures in traveling to The Jubilee Girl. The Jubilee Girl—the heroine of the story—

does not appear in the book until page 201, and there are only 320 pages in the book. This is absolutely beyond precedent, I think you will agree. Yet I am told that the suspense caused by wondering what The Jubilee Girl will be like carries the reader breathlessly along.

Well, on page 201 the hero meets the heroine, and is not disappointed. She is called “The Queen of Tramps,” and considers it her business in life to help the tramps in every way that she can. Consequently she refuses to marry the hero, even though she loves him, because she fears that marriage will interrupt her uplift work. But on page 320 she gives in, simply because she loves him—and everything ends happily.

That’s all!

My publishers wanted me to increase the suspense near the climax by bringing in an obstacle to The Jubilee Girl’s ready acceptance of the hero’s love. But I declined to do this, on the ground that I wished the story to succeed purely by reason of its atmosphere and characterization, and not because of a time-worn, mechanical plot-twist. They graciously gave in to me, and wrote that I had convinced them that I was right.

Not much of a story? So few complications? So little plot?

Agreed. But my tramps talk like tramps, and they do the things that tramps do. The weird, mysterious atmosphere of trampdom pervades the story. With my own eyes and my own ears I saw and heard these things as a tramp, and no one else in the world has seen or heard them from my personal viewpoint. That’s the only secret of originality. Sympathy comes from constant contact with one’s fellowmen and the perpetual desire to understand them. And characterization? Well, that’s simple. Just listen to people talk, and remember what they say and how they say it.

That is “The Jubilee Girl,” then—atmosphere—originality—characterization—sympathy. And to obtain these—LIVE!

It’s an exceptional story. I know, because I wrote it!

# The Editors' Page

**H**OW much real help and inspiration we gain from even indirect association with superior minds. This thought occurred to us while we were glancing over the interview with Owen Johnson, which appeared in the December *STUDENT WRITER*.

The association, of course, depends upon the medium through which it is attained, and in Arthur Chapman we find just the right combination of sympathetic interviewer and searching analyst. If we boil down the article to a few bits of outstanding advice as given by Owen Johnson, the result is a collection of clear-cut aphorisms that will repay study on the part of any writer. For example:

"Write only what you know about."

"Don't invent. Interpret."

"Do your work in a room set apart from the general household. Go into this room every day during the period set apart for writing and stay there during the whole period. By following this rigid discipline, you fall into the traditions of the room upon entering and become accustomed to going at your work immediately."

"Never write yourself completely out. Always stop writing before you have finished the idea you have in mind. Thus you will have something to work upon when you begin the next day."

Food for thought, all of this.

—W. E. H.

**L**ITERALLY hundreds of appreciative letters received within the last thirty days testify to the favorable impression the new *STUDENT WRITER* has made upon active literary workers.

In its enlarged form, the magazine has more than ever established itself as an indispensable trade journal for the professional writer—not for the dilettante or the merely "literary" person, but for the writer who is actually in the game.

Subscriptions have poured in at a rate exceeding all expectations. No doubt the attractive bargain price of \$1.00 a year, open till January 1, when the regular \$1.50

rate goes into effect, has had something to do with this. Only a few more days remain in which to take advantage of this offer. Unless your subscription is mailed before midnight of December 31, 1921, it cannot be credited at the rate of a full year—twelve numbers—for \$1.00. If your name is not already on the subscription list for a goodly period ahead, act promptly. The price of the magazine will be \$1.50 a year from January 1, 1922, and it will be worth many times more.

The pressure of other good things upon our space forbids reproducing many letters commenting on the new magazine, and yet it may be of interest to other subscribers to note some representative comments, which are reproduced below. The editors have not only read but thoughtfully considered each and every comment, whether containing commendation or criticism. Only by studying the wants of readers can we produce a magazine that will satisfy the greatest number.

*(From a fiction writer for The Century, Street & Smith, and many other leading magazines.)*

Dear Mr. Hawkins:

The December number of *THE STUDENT WRITER* moves me to push my subscription ahead a year. From the standpoint of the man who earns his living by writing, your magazine is and always has been a success. I have every copy from the first. I hope you will give special attention to the fiction markets.

I have just had the pleasure of recommending your "workshop" to a promising young writer.

Sincerely,

New York City.

WILLIAM MERRIAM ROUSE.

Dear Sir:

As a young writer of some fifty published stories I have naturally read other publications devoted to the writer's art; all of these were so absorbed in such matters as articles on farm produce, window dressing, and selling verses to Xmas card manufacturers, that I was obliged to discontinue reading them. It seems to me that you have struck the right note in giving us a publication that deals with the experiences of successful men. I'm afraid that it matters little to most of us whether Miss Dotty Dimple has a poem published in the *Bingville Bugle*—although, of course, pleasing to Dotty herself.

New York City.

ARTHUR TUCKERMAN.



(From the founder and former editor of The Editor.)

My Dear Mr. Hawkins:

I am in receipt of the December number of the new and enlarged STUDENT WRITER and wish to congratulate you upon the very excellent development. The number before me is attractive in form and the material is of the character and quality that will be useful to your readers and students.

With best wishes, I am

Sincerely yours,  
Franklin, Ohio. JAMES KNAPP REEVE.

(From Courtney Ryley Cooper, popular fiction writer.)

My Dear Hawkins:

Thank the dear, good Lord for the fact that at last there's a magazine for someone who's actually in the writing game and not trying to break into the Bingville Blatter with an "article" on Mrs. Blooeys Five Hundred Party! Here's wishing you the best of luck. Inclosed are a couple of bucks for a couple of years.  
Idaho Springs, Colo.

COOP.

(From a widely known specialist in business articles.)

Dear Mr. Hawkins:

Congratulations on the new magazine, for which I inclose a dollar. I do not know when my old subscription runs out, but I do not want to take chances on missing an issue. If I can do anything at any time for the good of the order, don't hesitate to call on me.

Sincerely,  
San Antonio, Texas. J. R. SPRAGUE.

(From a magazine contributor and newspaper correspondent.)

My Dear Mr. Hawkins:

The enlarged Student Writer came this week. Say, it's a bird! It's a home-runner like Babe Ruth. It's too good to be true. It's a real literary prize that you're putting out, and it ought to succeed.

You'll notice that I'm sending a contribution to the Wit-Sharpener contest for December. That's a clever idea, to institute such a contest; it will give some "powerful" interesting matter for editorial treatment as the replies come in.

Good luck in bales and barrels and oceans of it.

Very truly,  
Salem, Oregon. CHAS. J. LISLE.

(From a popular writer of books and serials.)

Dear Mr. Hawkins:

Your December issue is as full of meat as a nut. The "Handy Market List" alone is worth more than the subscription price to any fiction writer.

Sincerely yours,  
Ben Lomond, Calif. WILDER ANTHONY.

"I find THE STUDENT WRITER interesting, and stimulating, and above all, reliable."—IDA KRUSE McFARLAND, A. M., Litt. D., head of the English department of the University of Denver.

"THE STUDENT WRITER is a literary trade journal of real merit. No aspiring author can afford to be without it. 'The Literary Market Tips' alone are worth the price of subscription."—WILLIAM F. LUEBKE, professor of English composition, Denver University.

(Other Comments.)

"That Handy Market List of yours is the best thing of its kind I've ever seen. I consider it alone well worth the dollar I'm sending you."

"The new STUDENT WRITER looks like business."

"The way you have arranged the list of magazines especially appeals to me."

"I disagree with some of the opinions expressed by contributors in the editors' page. Your magazine is first of all a student's magazine. Less technical stuff and more practical matter like 'how I wrote my first short-story,' which one of your boosters condemned, will be more helpful to them. I don't mean that you should cut out all technical matter; it's all right if new and practicable. But for heaven's sake, don't forget the little ideas which helped those professionals to reach Parnassus and which they are now condemning. Such ideas will be old to them, naturally, but they will always be new to the ever-increasing army of would-be writers."

"I enjoyed the December issue immensely, especially the interview with Mr. Johnson by Arthur Chapman."

"It gave me great pleasure to find your helpful magazine so much enlarged and still maintaining the difference in tone that distinguished it from most authors' journals."

"Yesterday the postman slipped you under my door. At least, so it seemed, for the tone of your helpful magazine is so personal. The new magazine—like Hawthorne's 'The Birthmark'—is perfect except in one small particular. Could you not arrange, for the benefit of those of us who have market books, to print the 'Literary Market Tips' only on one side of a sheet?"

"The biggest thing you did to your little magazine was adding the 'Market Tips.' I take three writers' magazines, but the classification in your 'Handy Market List' I consider the best feature in all three of them."

"I am greatly pleased with the larger December number. The market tips are good, and I especially liked the excerpts from criticisms that you used to run. But for heaven's sake kill the stuff about 'How Cuthbert Whozis Writes His Stuff,' and don't have too much about writers' clubs, which as a supposedly blase newspaperman I think are rather sickening. My experience is that I never know which of several possible methods is best to use in writing a given story—which point of view to take, etc. Discussions along such lines would be helpful."

"Give us more photoplay dope like David Raf-felock's article last month. That is the kind of thing to appeal to the writer who is actually in the game."—R. V. J.

# Here and There

*Comment Mingled With Interesting Bits of Information About Things Literary*

By John Neil O'Brien

ROBERT H. (BOB) DAVIS will return to his old job with the Munsey publications January 1, 1922. On December 1 he dissolved the Robert H. Davis Corporation and turned it over to Carl G. Milligan, an associate, who will carry on the business under the title, Service for Authors, Inc. "Bob" has been on a fishing and hunting expedition with Irvin Cobb in Louisiana and Texas, and for that reason THE STUDENT WRITER hasn't been able to learn the real reason why the veteran editor returned to his old desk. We imagine he just got homesick, but however that may be, we join with all the other writers in the country in welcoming him back within the fold. It was a shame, that's all, that "Bob" should waste his time being an author's agent.

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George Horace Lorimer, editor of *The Saturday Evening Post*, is alarmed over the low state of American fiction. "I have never seen the level of American fiction so low as it is today," he told the journalism students of the University of Pennsylvania recently. Mr. Lorimer ascribes the decline of fiction to the moving-picture industry and the modern magazine contract system. The fiction that the movies are producing is more harmful, he says, than the Arbuckle parties. As for the contract system, Mr. Lorimer is certain that it leads to poor fiction.

Mr. Lorimer, we believe you have stated the case!

• • • • •

Here is a suggestion for fiction writers who are finding editors cold. Professor Willard G. Bleyer, director of journalism courses in the University of Wisconsin, says that the writing of special articles for the newspapers and magazines offers a better field for amateur free-lance writers than

short-story writing. Amateurs, he says, have not the experience or maturity to write good fiction.

• • • • •

Roland Holt, of the publishing house of Henry Holt & Company, advised a group of authors the other day to study Shakespeare for technique. Novels, he said, should be divided into chapters as Shakespeare divided his plays into acts. A new chapter should be made whenever there is a change in *locale*.

• • • • •

Miss Virginia Roderick has resigned as editor of *Everybody's* to become editor of *The Woman Citizen*. Sewell Haggard, who has been editor of *Nash's Magazine* (London), *Cosmopolitan*, *Hearst's*, and *McClure's*, has been appointed editor of *Everybody's*, according to an announcement by The Ridgway Company. Writers will welcome these new editors.

• • • • •

New York has found a jester in the Kansas cornfields. *Judge*, we are informed, has added William Allen White, the journalist, novelist, and publisher, of Emporia, Kansas, to its staff as editor in chief. Writers everywhere will congratulate *Judge*.

• • • • •

Pertinent to the subject of this month's interview for STUDENT WRITER readers by Arthur Chapman, comes this note about the play by which Rachel Crothers is represented during the current season on Broadway:

"Everyday" is a story of the middle-West. It is a natural and not at all startling treatment of the theme of riches versus ideals, in which the heroine intends to marry for money, and the hero prefers for at least two acts to make sure of his future comfort by remaining on a political band-

wagon, rather than follow his inclination toward art. The ease of dialogue marks it a genuine Crothers play, and there is an ingenious touch in the fact that the pivotal character, the man of millions whom the heroine plans to marry, never appears on the stage.

### BOOKS RECEIVED

*The Bookman's Manual*, by Bessie Graham. R. R. Bowker Co., New York.

This handsomely bound volume is intended as a guide to literature and is based, the author tells us, on material presented in lecture form to students of the business of bookselling. Under thirty-two groupings the author lists the principal editions and their publishers of most of the standard works of literature.

If one wishes, for instance, to know which publishers have editions of Matthew Arnold, he may turn to the index of this handy volume and discover on which page may be found a complete list of the reliable

editions of this writer. He will also find a paragraph or two describing the character of Matthew Arnold's writings.

In discussing encyclopedias and dictionaries the writer gives her judgment of which best serves the needs of the average reader.

The book is invaluable to booksellers and should be possessed by every writer and booklover. It is a guide to the intelligent buying of books.

\* \* \*

*Mend Your Speech*. By Frank H. Vizetelly. The Funk & Wagnalls Company, New York, 35 cents.

This little vest-pocket volume contains 1000 common errors of usage and pronunciation. A few are such as a decently educated person would not fall into, but most of them are common to us all.

\* \* \*

*Mid Light and Shade*. By John Langdon Jones, Duffield & Company, New York, \$1.25.

In this volume of poems Mr. Jones proves himself the possessor of a true poetic gift which shows on every page of the book. For pure spiritual quality, clothed in almost faultless diction, these fifty or more pieces are rarely surpassed in these days.

### *The Time to Act Is Now*

This issue of *The Student Writer* should reach you before New Year's day. Now is a good time to formulate a resolution to do some worthy literary work during the coming twelve months.

And also to back this resolution by subscribing to *The Student Writer*, if you are not already on its regular list. It is hardly conceivable that any writer can fail to get more than a dollar's worth of help from twelve issues of the magazine.

Only a few days remain in which to take advantage of the \$1.00 special offer. After December 31 only the regular price of \$1.50 a year will be accepted

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# "What Happened to Mary"

## *Report on the December Wit-Sharpener Plot Contest; The Prize-Winning Plot Outlines and a New Problem for January*

**P**ITY the contest editor! After reading more than a hundred manuscripts entered in the December Wit-Sharpener competition, he has become so obsessed with the idea of saving unfortunate young women from committing suicide that his reason has commenced to totter. Those who feel that they are entitled to a prize but failed to receive recognition may attribute the editor's poor judgment to this cause.

One thing is certain. The contest has met with unbounded approval. "It's a great idea," several wrote, in effect. "Just the thing to develop latent plot ability. First we get the practice of trying our hands at plot solutions; then we have an opportunity to see the successful plots discussed and to compare them with our own. Instruction and entertainment mingled, as it were."

In the course of reading and rereading the solutions submitted, the contest editor found that—

In about 75 per cent Mary gained another lover.

In 50 per cent she discovered a new interest in life through taking care of neglected children or in social work.

The next largest number of contestants allowed Mary to be saved by saving another from attempted suicide.

An interest in children, especially at Christmas time, induced Mary to change her mind in a large number of instances.

Helping others in distress (oftenest a man whom she later married) was a factor in many.

Several clever solutions gave a humorous or burlesque turn to the suicidal episode. Some clever developments were considered by the editor unsuited to short-story development; they would have made entertaining sketches.

About 85 per cent had Mary first buy herself a plentiful supply of clothes.

In a large share of these, this action revealed to her that she was more beautiful

than she had realized, and awakened in her a new desire to live.

Airplane adventures figured in several.

Many solutions (about 20 per cent) had Mary discover that her first lover was a villain and that she was fortunate in not having won him.

At least 25 per cent were strongly sentimental.

In a few, religion in some form or manner saved Mary from suicide.

Not a great deal of originality was revealed. For the most part, obvious, sentimental, coincidental, or plainly improbable solutions were employed. The recipe in the majority of cases could have been expressed: fine clothes—another man—an accident—love. (It was nearly always an accident to Mary or the man that revealed this love.)

As for the psychology of the thing, nearly all contestants were agreed that the best way to make Mary abandon her suicide plan was for her to find another interest.

This was the situation to be developed:

*Mary is a young woman of quiet, retiring nature, who has repressed all her desires for good times, living very much to herself. She does, however, have a mild "affair" with a man who lives at her boarding place. She imagines he is falling in love with her, but is disillusioned when he marries another girl. Feeling that life has betrayed her, Mary decides to end it all. But she has saved \$400 by frugal living, and knowing no one to whom she cares to leave it, she determines to spend it all on one riotous good time. After this one final "orgy" she firmly intends to carry out her suicide plan . . .*

The first prize was awarded to Ralph P. Anderson of Oakland, Calif. Like several others, Mr. Anderson awakened Mary's interest in life by giving her fine clothes and a taste of gayety, but in addition he real-



ized the possibilities of an O. Henry-like twist at the end.

#### First Prize Winner

Death, death, is all Mary wants. If she can only die without resorting to any of the unpleasant methods that suggest themselves! But she repeats her determination to postpone it for the sake of the last grand time.

Starting at an early hour the next morning, she buys a beautiful dress, a twenty-dollar pair of shoes, and finally comes out of the twelfth shop a walking example of style.

That evening, starting with a visit to the city's most expensive theatre, turns out to be largely a festival of lavish dining. The girl goes from candy shop to cabaret, from gilded restaurant to novel Chinese "joint," spending recklessly.

Sitting back in her chair in a cabaret and viewing the joyous crowd, she realizes for the first time the true pleasure of life. A great feeling of joy surges through her—she wants to live, to taste further of the new life that she has just discovered. At last, life has a purpose for her—she jerks back in her chair with a cry of pain and falls limply to one side. An excited crowd soon gathers about her. A doctor comes.

"Strange," he mutters. "She seems to have undergone some unusual stress, some excitement to which she was not accustomed. It has affected her heart. Yes, she's dead."

Second honors were awarded to Francis A. Westcott of Columbus, Ohio. His solution the editor considers clever, original, and reasonably skilful in development. It involves the "other man" but brings him into the story under rather novel circumstances. The outline offers good opportunity for entertaining development and was chosen chiefly because it has a "kick" or surprise at the end. A few other contestants had Mary advertise for a man, and two caused her to meet the "perfect lover," but the details were more deftly handled by Mr. Westcott.

#### Second Prize Winner

Mary's secret desire is to have a perfect lover make love to her. Before dying, she feels entitled to such an experience.

Anonymously, in a theatrical paper, she advertises for a perfect lover, receiving one reply. To the candidate she writes:

"My niece has the suicide bug. She needs an interest in life. I'll leave her sitting beside the plaza fountain at 2:30 tomorrow. The rest is up to you. Make love to her so ardently that she'll abandon her fool plan and await your return from some long trip. You get \$350 if successful; \$50 enclosed for expenses."—JACOB JASPER.

The appointed time finds Mary awaiting developments. Attractive young man saunters by. He sits down, scrapes an acquaintance, complains of loneliness. Induces Mary to join him in a sight-

seeing trip. They prove very congenial. She gets a good run for her expense money; admires his subtle diffidence in leading up to the climax.

At parting, he begs a kiss and mentions that he is going out West.

Mary concedes the kiss. It suddenly becomes an intense, passionate thing, that fairly overwhelms her.

"You win!" she gasps, extending her purse. "The fee is yours. But if I known it would be like this—"

He stares, bewildered.

"I'm the 'uncle' who hired you," hysterically she cries. "I've known all the time you were only acting."

"Honestly," he insists, "I don't know what you're talking about. I've scads of money without yours, and didn't know you had an uncle. But you are the only girl for me."

Finally Mary realizes. He is the wrong man, and her evening has been genuine. As for taking her life—there's a better way of ending the story.

The third prize was awarded to Dr. W. T. Marrs of Peoria Heights, Ill. This outline involves the meeting with another man who, like Mary, has suicidal intentions; but the way in which they are brought together does not involve coincidence, as in the majority of this type submitted, and the denouement contains a surprise as well as significance.

#### Third Prize Winner

##### THE GREAT ADVENTURE

Mary's life had been one of service, caring for an invalid mother, recently deceased. Long deprived of the wholesome contact with young people, Mary had grown morbid, sensitive, introspective.

How would she now fare in a big city?

Boarding-house life proved drab—lonely. Mary did not attend dances and shows. She went to church but made few acquaintances. She formed a friendship, however, with Roy Patton, fellow boarder. Unsophisticated, she imagined he cared for her.

One evening Patton was absent—on his honeymoon. Mary sought her room and turned loose her long-repressed emotions in tears. Even a good cry was to her a luxury.

"It's no use," she sobbed. "I'll end it all—tomorrow." That hard-saved \$400 must first be disposed of. But how? No needy relatives. Nobody. An idea! *Have one big, wild night before—*

Again, how could she have it—alone? Another idea! Assemble and dine a crowd of discouraged and heartsick people. Ad in morning paper:

Am going on long journey. All who are sad and lonely come dine with me tonight. Harlequin's, 8 o'clock. Watch for girl with armful of American Beauties.

Time, 8 p. m. Harlequin's. Mary nervous. Nobody approached her. At last, a young man—nice looking.

"It's—it's you," he stammered.

"Ye-es," Mary's voice quavered. Glances, furtive. Talk, halting. Eight-thirty—then. "Wait longer?" "No." Table half-hidden behind palms. Order for two. "Strange only you—" ventured Mary. "None others brave to make the Great Adventure with us—" "Great Adventure?" she queried.

## Classified Announcements

(Rate, 20 cents a line, payable in advance. Eight words to the line.)

A FEW Bound volumes of The Student Writer for 1919 and 1920 are left. While they last, these will be sent postpaid for \$2.00 each. Bound volumes of 1921 (ten issues in the old form), \$1.80 each. The years 1917 and 1918 cannot be supplied in complete sets. Scattered numbers sent at 50 cents for twelve. Address The Student Writer Workshop, 1835 Champa St., Denver, Colo.

THE WAY INTO PRINT—A dozen practical, helpful articles by men who have found the way. Price 25 cents; and catalogue of 20 other valuable books for writers. James Knapp Reeve, publisher, Franklin, Ohio.

WE WILL PAY 10 cents each for the following issues of The Student Writer: January and February, 1917; March, June, July, August, October, November and December, 1918; January and October, 1919. Address Publishers of The Student Writer, stating whether you wish stamps, coin, or credit toward subscription.

HELPS FOR STUDENT WRITERS, by Willard E. Hawkins —A practical textbook for writers. Price postpaid, \$1.50; with two-year subscription orders for The Student Writer, \$1.00. Address The Student Writer.

SYNDICATE TRADING COMPANY buys entire publishers' remainders of editions of salable Books. Book department, 2 Walker St., New York.

CATALOGUES of books and prints sent on application. Simmons & Waters, Booksellers, Leamington, Spa., England.

EDITORIAL manuscript reader (male) desires position. Address Reader, care The Student Writer.

EXPERIENCED feature writer will write speeches, special articles, club papers, etc., at reasonable cost. Address C. L., care The Student Writer.

EDITORS—I have the manuscript of a 60,000-word book of Arabian Nights type, the scenes laid in the Orient, with five beautiful full-page paintings for illustration. Work has been pronounced high-class by capable readers. No publisher has seen this manuscript. It will be sent for examination, with photographs of the illustrative paintings, to the first publisher who expresses an interest. Address J. B., care The Student Writer.

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50c the year, 5c the copy

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He pointed to the newspaper ad. Horrors! Mary laughed hysterically. The letter "n" omitted from "dine." "Both ready to die?"

Both laughed. Talked. Acquainted now. Interests pooled. Meal finished, neither was ready to die.

The Fates had brought together two unhappy souls, thus to find mutual happiness.

The contest editor hopes that all who matched their wits in the December contest will do so in the January contest and in the contests for succeeding months. Here is the new problem:

### WIT-SHARPENER FOR JANUARY

Donald Bascomb, an idle young clubman, supported by a wealthy father, regales a group of companions with his opinion on the unemployment problem. Men out of jobs and "broke" are merely inefficient, he contends. There is work and money for everybody. He accepts a wager that he can't go into a strange city under an assumed name, penniless and poorly dressed, and prove his theory by earning his passage home within two months' time. Donald is put on the train with a ticket to a distant city, and alights the next morning dressed in a suit of hand-me-downs, with a normal appetite for breakfast, and no money or valuables about his person.

PROBLEM: In not to exceed 300 words, work out this plot situation to an effective conclusion.

For the best development submitted a prize of \$5.00 will be given; for the second best, a prize of \$3.00, and for the third best a prize of \$2.00. Winning outlines will be published in the February issue.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. The outline must be legibly typed or written. It will be returned only by special request, when accompanied by stamped envelope for that purpose.

Manuscripts must be received by the 15th of the month for which the contest is dated. Address Contest Editor, THE STUDENT WRITER, 1835 Champa Street, Denver, Colo.

The outlines submitted will be judged by their originality, ingenuity, appeal, dramatic value, and plausibility. The editorial staff of THE STUDENT WRITER will sit as judges.

# The Loafers' Club

*(The purposes and methods of procedure of this club were outlined in THE STUDENT WRITER for December.*

**M**EMBERS of The Loafers' Club, at a recent meeting, fell into a discussion as to whether or not a fiction writer is likely to do his best work while close to the scenes in which his story is laid. The Old Head seemingly had the better of the argument when he observed:

"I think a fellow can write best when he is describing a place where he is not. Of course, he should have gained a personal acquaintance with it from former experience, but when he writes, he must be far enough away to secure a perspective. When he thinks of scenes he knew in the past, the whole thing will sort of mist up in his mind, like a desert haze. Everything is soft, misty, and mysterious. In the light of day—too close contact with the reality—it may seem garish; the romance will be gone. Oftenest, it is the mysterious, romantic glamor which memory casts over a scene that inspires the writer's fancy."

A member mentioned his system of keeping informed on markets. "I keep a card index of them," he explained. "All the information that I get about a certain magazine—whether clipped from a writer's trade journal, or contained in a personal letter from the editor, or gained from the comments passed around at these meetings—is assembled on one card, and I have it before me when I glance at that card."

"Speaking of editorial requirements," remarked another, "I wonder if any of you have tried to check up on the lengths of manuscripts published by various magazines. I did this recently, to satisfy my curiosity, and in almost every instance I found that the magazine was running longer stories than its published editorial statements would indicate. For instance, one editor who has been quoted as requiring stories from 3000 to 6000 words in length, seemed to be using stories of from 4000 to 8000 words."

"Very likely," was the Old Head's comment on this. "However, I think that if the truth were known the editor is trying

to keep his stories down below the 6000-word length, but hasn't been able to secure the quality of material he is looking for within that limit."

Following the general preliminary discussion, a plot-problem was introduced by Hawthorne.

*Hawthorne.* My idea is to have a well-to-do young college professor—call him Professor Mott—returning home in his limousine from an evening party. He has dropped a number of other guests at their doorsteps, but without paying much attention to them. The truth is, he is wholly wrapped up in a philosophical argument with a young woman teacher who occupies the front seat with him—call her Miss Baker. She is the last passenger to be taken home.

Arriving at his own house, Professor Mott drives the car into the garage, alights, goes outside, and closes the door, which fastens with a spring lock. Then he discovers that his gloves have been left in the car. While trying to insert the key in the garage door lock, he drops it in the snow, and is unable to locate it. Remembering that his wife keeps a duplicate key in the house for just such emergencies, he goes in to ask her for it.

To his astonishment, his wife isn't in her room—her bed hasn't been occupied. Then the Professor remembers that she attended the party with him. What became of her when he started home he can't remember. He phones the hostess, only to learn that his wife isn't there, and the impression prevails that she left with him.

The Professor starts out to search for her. A friend who was in the party is induced to join him. The friend claims to have great detective ability. His theory is that Mrs. Mott has been kidnapped by a white-slave gang. He apparently discovers a clue which substantiates this. Frantically, the young husband returns to his garage. Armed with a flashlight, he recovers the lost key, and gets into his car, expecting to join his detective friend and renew the hunt.

*Addison, (Interrupting).* I think I can



## The Editor Literary Bureau

Criticism and Revision  
of Manuscripts

For more than twenty years this organization has been helping writers to perfect and make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his exclusive direction, and hundreds of letters in our files testify to the direct help given. Mr. Reeve has now resumed his work and will give it his exclusive attention, and all manuscripts submitted will be read and reported upon by him personally.

The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value. In almost every manuscript there is something of good; it may be the plot only (if a story), or the characterization, or the setting, or the style. However imperfect it may be technically, there is almost always something upon which to build, enough to warrant saving it from the waste basket.

Schedule of Prices for reading, criticism and advice regarding revision and sale.  
Length of Each Manuscript

1,000 words or less.....	\$ .75
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Words over 5,000, in one manuscript, 50 cents for each additional thousand words; that is, the fee for a manuscript of 8,000 words is \$3.20 plus \$1.50, or \$4.70.

For a manuscript of between 9,000 words and 40,000 words \$.50 for each thousand words.

For a manuscript of more than 40,000 words, the fee is \$20.00 plus \$.40 for each thousand words over 40,000; that is, the fee for a manuscript containing 84,000 words will be \$20.00 plus \$17.60, or \$37.60.

Poetry criticisms are at the rate of \$1.50 for one, two, or three poems of a total between 10 and 50 lines, and \$3.00 for one, two, or three poems of a total between 50 and 100 lines.

Typing of manuscripts, \$.50 a thousand words. With carbon copy, 75 cents.

Manuscripts for the Editor Literary Bureau should in future be sent direct to Mr. Reeve, addressed as below,

**\*James Knapp Reeve**  
**Franklin, Ohio**

\*Founder and former editor of The Editor.  
Correspondence invited.

guess your ending. You are going to reveal that the friend was responsible for the woman's disappearance.

*Hawthorne.* Hardly. What I have in mind is this: As the Professor is getting his engine warmed up, he hears a sleepy voice from the rear seat. "Oh, are we home already? I must have dozed off." That's the end of it.

*Poe.* Then throughout all this frantic search, the wife has been locked in the garage, asleep?

*Hawthorne.* Exactly.

*De Maupassant.* Strikes me as a clever idea. Most readers would be surprised by that ending. I don't see where we are likely to improve it for you.

*Hawthorne.* But there is something wrong. Each time I have tried to develop it, I fell down on the job.

*Shakespeare.* It is a story that should be told in a rather light vein.

*Hawthorne.* Yes, that is the tone I have adopted, but I've never succeeded in getting very far with the telling.

*Plato.* I wonder if your difficulty isn't the result of trying to introduce a melodramatic kidnapping episode in a purely comedy situation.

*Poe.* Shouldn't the complications arise from the fact that your hero has been so absorbed in his conversation with this other woman? What I mean is that it might be intimated that his wife was jealous.

*Dante.* And that there is good reason to believe she has "gone home to mother" through humiliation at being neglected for her intellectual rival.

*Hawthorne.* I'm beginning to see a light. My whole trouble, I believe, arose from trying to ring in the kidnapping feature. I felt that it didn't belong there, but I needed something. It is wildly improbable at best. And all the while, I had the elements of a better complication right at hand. Professor Mott, on missing his wife, recalls that she has at times evinced a sort of jealousy for the intellectual Miss Baker. Her disappearance thus becomes significant. He believes she has left him, out of pique. He calls up her mother—wife not there. Fearing that she intends to leave town, he tries to head her off at the station. Still



unable to locate her, he returns for his car, to continue the search—and then the truth is disclosed.

*Poe.* But there is still an element which you have failed to link up with the plot—the subject of his conversation with the other woman—the subject that interested them so intensely during the ride home.

*Hawthorne.* Any philosophical discussion would do. Might be the Einstein theory, or—

*Poe.* But why not make it a topic pertinent to the situation? For example, they may have been discussing the institution of marriage from a highbrow standpoint. Miss Baker has been contending, we'll say, that when a wife discovers herself to be mentally inferior to her husband, it is her duty to step aside in favor of some other woman who is better qualified to be his mate. She may have sprung this pet theory on former occasions, and Mrs. Mott, suspecting a double motive, may have indicated her dislike for the woman. Going over all this mentally, the Professor naturally decides that his wife overheard their homeward-bound discussion and took to heart some of his purely theoretical statements—that she applied them to herself personally. Get the idea?

*Hawthorne.* I do, and it's a winner. In fact, I believe I can tackle the story and make a go of it, with these suggestions.

*Old Head.* Moreover, it improves the unity. Everything dovetails together, as it should in a workmanlike piece of story construction. The conversation between the Professor and the woman as they drive home not only keeps him so preoccupied that he doesn't observe what is going on around him, but it also provides a logical motive for the wife's disappearance. I confess that I saw through your plot as it was at first stated. Because there wasn't any apparent reason why the wife should disappear, I reasoned that she must be in the car. Giving her a good reason for running away, I think, has the effect of "drawing a herring" across the trail. And then, you have a pretty good surprise in store for the reader at the end.

(Further discussions of the *Loafers' Club* will be reproduced next month.)

### TEXT BOOKS FOR WRITERS

NOTHING of a first-rate order can be produced unless the writer studies the fundamentals of his art. For that reason I earnestly recommend to all FICTION WRITERS who desire to qualify themselves for work that will command the attention of discriminating editors the following books dealing with the THEORY and PRACTICE of Fiction Writing:

THE TECHNIQUE OF FICTION WRITING—Dowst ..... Price \$1.75

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A great desk book that will help solve most of the problems that continually confront beginning writers—and older ones at the craft as well—and that gives information upon almost every point of the Trade of Authorship is

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And every writer should have a MANUSCRIPT RECORD .....Price .70

See catalogue for more detailed description of above, and other helpful books for writers.

These books constitute a working library that can be equalled by no other obtainable list. Any book by return mail, postpaid, on receipt of price.

THE WAY INTO PRINT .....Price \$0.25

Contains: "Getting Into Print," Jack London; "In the Literary Market," Albert Bigelow Paine; "The Way Into Print," Amos R. Wells; "Unavailable Short Stories," Robert H. Davis; "The Short Story," Leslie W. Quirk; "Hints to Verse Writers," Horatio Winslow; "Syndicating One's Own Work," Waldon Fawcett; "The Question of Timeliness," James K. Reeve, and other valuable articles.

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\*JAMES KNAPP REEVE, Publisher, Franklin, Ohio.

\*Founder and former editor of The Editor.

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You have been pressed by other duties and haven't had time to look up your subject, yet you don't want to disappoint those who are depending on you. You can't go to the banquet without that speech you were asked to give. We can take these worries off your mind. Our trained writers are experienced in preparing well-written, thorough club papers, special articles, addresses, or essays on any subject within the field of general information. We do not attempt to write articles requiring highly specialized knowledge. But when you are "stuck" on that paper or book review the literary club has asked you to prepare, just turn the matter over to us and we will prepare a paper you will not be ashamed to read. We should have at least two weeks for the ordinary paper. Research work also handled. Submit a subject to us and ask for rates.

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#### **THE MANUSCRIPT SHOP**

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### **The Literary Market**

(Continued from page 3)

*People's Favorite Magazine*, 79 Seventh Avenue, New York, A. L. Sessions, editor, writes: "We need short-stories, 3000 to 8000 words in length; novelettes 40,000 to 50,000, and novels 70,000 to 80,000. We do not want machine-made fiction, nor love or sex stories, nor stories with a pseudo-scientific theme. We want stories of outdoor adventure and detective and mystery stories. They must be American and have a distinctly human note." The editor recently wrote to a contributor of humorous stories: "The right angle for a story is a combination of plot and a laugh, but don't let the plot obscure your sight of characterization. Characterization is what makes a story vital." *People's* pays writers one cent a word or better on acceptance, increasing the rate as the writer becomes known.

*Ace-High*, 799 Broadway, New York, desires "any story that will appeal to men, Western, adventure, sea, railroad, detective, etc. Stories in which woman-interest predominates are not wanted. Short stories should be from 4000 to 7000 words in length; novelettes from 16,000 to 20,000, and serials from 60,000 to 100,000." Payment is on acceptance and at no fixed rate. The editor writes, "we pay what the story is worth to us."

*Telling Tales*, 799 Broadway, New York, "wants stories that in general will interest women. Sex stories, if carefully handled, are used. Short-stories should be from 3500 to 6000 words in length and novelettes from 15,000 to 17,000. Short, snappy poems are used, also jokes, skits and anecdotes. Articles, serials, and editorials are not used. Payment is on acceptance and according to the worth of the story to the editor."

*Detective Story Magazine*, 79 Seventh Avenue, New York, edited by Frank E. Blackwell, is eager to have mystery and detective stories of quality. The lengths desired are: short-stories 6000 to 7000 words; novelettes 12,000 to 15,000; novels and serials from 36,000 to 100,000 words, which should break well into 12,000-word installments. Good characterization and a pleasing manner of telling the story count as much with Mr. Blackwell as good plot. Payment is on acceptance and at the rate of one cent a word and up.

*Western Story Magazine*, 79 Seventh Avenue, New York, edited by the editor of *Detective Story Magazine*, needs stories of the same length as *Detective Story*. "The stories for this magazine," Mr. Blackwell writes, "should be such as will inspire people to go out and live in the open, or take up life in the West, and they should contain no unpleasant sex situations. Payment is at same rate as for *Detective Story*."

*Wayside Tales and Cartoons Magazine*, 6 North Michigan Avenue, Chicago, edited by T. C. O'Donnell, announces that it is in the market for "action stories of adventure, mystery and romance."

*McCall's Magazine*, 236 West Thirty-seventh Street, New York. "We are in the market for articles 2000 to 3000 words in length; short stories 2000 to 10,000 words; novelettes 10,000 to 30,000 words and serials 4,000 to 100,000 words. Stories should be of the love and domestic-with-mystery types. We do not use editorials or jokes, skits or anecdotes. Use some verse. Payment is on acceptance at various rates."—H. P. Burten, editor.

*Action Stories*, 366 Fifth Avenue, New York, which informed THE STUDENT WRITER last month that it pays for stories on acceptance, seems to be offering payment on publication in some instances. Several readers have reported that their stories were accepted by the magazine on this basis, the editor explaining to them that he was overstocked.

*True Story Magazine*, 119 West Fortieth Street, New York, has been criticised as frequently slow in reporting upon material. One writer states: "I sent a story last winter to *True Story* and so far have not been able to get it back, even after having written several times. While in New York this summer I called there and phoned them several times, always leaving with their promise that I should hear from them soon, but as yet I have had no satisfaction." Another writer informs us that the magazine kept her manuscript fourteen months. While other contributors seem to have met with satisfactory treatment from the editors of the magazine, it would seem from these complaints that there is room for improvement in their system of handling unsolicited contributions.

*The Southern Review*, Ashville, North Carolina, favors contributions from Southern writers. It will consider short stories from 3000 to 7000 words in length. These should have "a constructive, helpful note," but need not have a Southern flavor. The editor writes that he also uses dialect sketches, 1000 to 2000 words, squibs, anecdotes, and jokes with Southern humor; biographical sketches, 1000 words, dealing with interesting Southerners, full of human interest and accompanied by photographs; stories on the spirit or personality of cities and universities in the South, 2000 to 3000 words in length, illustrated by photographs; political, economic, social and educational articles affecting the South, 2000 to 3000 words in length; short poems and reviews of books by Southern writers. Payment is on publication except when articles are especially ordered.

*The American Thresherman and Farm Power*, Madison, Wisconsin, announces that it will begin buying suitable material after January 1, 1922. It has been well stocked with articles. Material should deal with farm problems, particularly with production methods.

*The Bookman*, 244 Madison Avenue, New York, informs THE STUDENT WRITER that it is overstocked.

*The Student Writer*, 1835 Champa Street, Denver, Colo., would give special consideration at this time to an original, authoritative treatise on verse composition suitable for publication in brief installments.

*Motion Picture Classic*, 175 Duffield Street, Brooklyn, N. Y., has only one need at the present time—for verse of one, two, three, or four stanzas. Payment is on the first of the month following acceptance, at the rate of \$1.00 to \$1.50 a stanza.

*Motion Picture Magazine*, 175 Duffield Street, Brooklyn, N. Y., Adele Whitely Fletcher, editor, writes: "We can use articles, editorials, verse and jokes, skits or anecdotes that are pertinent to motion pictures. We pay on acceptance. Our rates vary."

*The Christian Science Monitor*, Boston, Massachusetts, offers a market for feature material. Special feature pages are conducted on art, theaters, books, music, education and household affairs. The editors advise prospective contributors to examine copies of the paper to ascertain the editorial requirements for each type of feature. Payment is at fair newspaper space rates.

*Grit*, Williamsport, Pa., is a weekly family newspaper using magazine "leads" from 1200 to 2600 words in length, short-stories, of from 1500 to 3000 words, and serials of from 80,000 to 120,000 words, although usually buying reprints of published books for this purpose. The type of materials desired is described by Frederic E. Manson, the editor, as "domestic, rural, agricultural, scientific, and the odd, strange and curious the world over." He states that he does not want sensational stuff. Articles should be accompanied by illustrations suitable for half-tone reproduction. The best size for photographs is 6½ by 8½ inches. Payment is on publication at the rate of \$5 to \$10 a column (about half a cent a word).

(Continued on page 30)

### Important Reminder

Each time you patronize a Student Writer advertiser, mentioning where you saw his advertisement, you are directly helping the magazine to prosper and to give you better service.

### CASH PRIZE CONTESTS

Our Lists show over 70 CONTESTS and over \$100,000 in cash prizes each month. Send for Bulletin No. 24. Thomas & Co., Publishers of Lists, East Haddam, Conn.

### Writers!

Let me type your manuscript in correct form. 50c per thousand words; poetry, half cent a line. One carbon. I correct spelling free.

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Box 126

Morrill, Nebraska



# THOROUGH — CONSTRUCTIVE — INSPIRING

*That Is What Thousands Who Have  
Been Helped by It Say of*

## *The Student Writer's Literary Criticism Service and Instruction in Story Writing*

Professionals and beginners alike regularly seek aid of THE STUDENT WRITER in rounding their manuscripts into salable shape. We have been helping authors to win favorable attention from the editors for more than five years past, and our service is rated as unexcelled.

The majority of stories fail to sell either because they are faulty or because they have not been submitted to suitable markets.

We point out, in kindly yet unsparing fashion, the faults that stand in the way of sale and of the author's advancement. We show in detail how to correct the faults of the manuscript by revision. Nor do we fail to dwell upon good points as well as weaknesses.

Among our clients of the past are many successful writers of today. We encouraged, advised them, and helped to whip their early stories into salable shape. We are doing the same thing now for dozens of writers who will be famous tomorrow.

We know the markets better than the average writer. Our suggestions for submitting a manuscript are frequently worth many times the cost of the service. For example, a client who had never previously sold a story was advised by us a few months ago to make certain changes in one of his tales and to submit it to a certain publication which we knew to be favorably inclined toward his type of material. He not only sold that story but established a connection which has meant a steady market for his yarns ever since, at increasingly good rates. To put it concretely, one suggestion

made in a criticism to this author proved to be worth thousands of dollars.

\* \* \* \*

Our files are crammed with letters praising the service we render writers and thanking us for assistance given in specific instances. The work is given the personal attention of Willard E. Hawkins, editor of THE STUDENT WRITER. An inquirer who wrote to Mr. Alexander Hull, author of many distinctive stories in *The Century*, *American*, *Red Book*, *Blue Book*, *Adventure*, *Youth's Companion*, *Smart Set*, and numerous other magazines, asking where competent literary instruction could be had, received the following answer:

"For a period of nine months or more when I was beginning my campaign of 'bucking' the magazine field, Mr. Hawkins supervised and criticised my entire fictional output. I have had other criticisms, but they simply could not be compared at all with those of Mr. Hawkins. I found him at all times, clear, specific, and in the closest sympathy, not with some preconceived notions of his own, but with what I was trying to do, and with my personality and my material. In several instances he suggested the precise quirk of plot that transformed my story into salable ware. After about six months of his criticisms I began, with some consistency, to sell my stories. I am mightily enthusiastic about him, and I don't see how a writer could find a better mentor than Mr. Hawkins. I doubt if he could find one as good."—ALEXANDER HULL.

One of Madame Nazimova's greatest screen successes was "Revelation," a photoplay adapted from a story by Mabel Wagnalls, who first submitted it to THE STUDENT WRITER criticism



bureau. Concerning the developments, she wrote as follows:

"It may interest you to know that I profited by your criticism of my 'Rosebush' story to such an extent that it has made something of a record. Here is its history:

"I cut the thing squarely in two, upon your advice, then gave it to an agent. He sold it to Snappy Stories. They published it at once. To my great astonishment it was reprinted in Current Opinion. Four days later I received a request for the moving picture rights, and a week later a similar request from another firm. I sold the rights for a sum very much in excess of that received for the short-story rights, and have also sold (on the strength of this) the movie rights to my novel about Mme. de Pompadour. 'The Rosebush of a Thousand Years' has also been published in book form.

"Furthermore, I have been offered a position as consulting scenario writer, and have been asked for more of my own screen stories. The magazines also have asked for more of my work.

"I want you to know that I thoroughly appreciate the careful and lengthy suggestions you made about my queer little story, 'Adrift on the Centuries.'

"I have given your name to other writers and I shall be glad to turn to you myself when in a dilemma."—MABEL WAGNALLS.

#### Extracts from various letters:

"Allow me to thank you for the interest you have shown. I have employed other critics, so know how to appreciate you."—W. W.

"That ability of yours to 'see through' a story and point out the remedy remains as much of a mystery to me as it did when you criticised my first script. I've used the title you suggested."—E. C. M.

"Thanks very much for the lengthy criticism and suggestions on my last story. I am pleased to note your suggestion concerning the editors' dislike for stories based on matrimonial paper advertisements; also that the title is similar to some others. How would one have a chance to learn these things but through a critic? I am beginning to see how one might best employ the services of a critic no matter how high up the ladder he may climb."—W. C. W.

"You are what I term a 'sympathetic critic.' That is, you try to get the author's viewpoint and help him to make the most of his way of developing the story, rather than to insist upon your way."—M. E.

A STUDENT WRITER criticism is rarely less than 1,000 words in length; it is usually longer. The theme, plot, construction, unity, viewpoint, character drawing, atmosphere, style, dramatic appeal, title, and commercial possibilities, are discussed from a frank editorial standpoint. If the manuscript has salable possibilities, a list of probable markets forms a part of the criticism.

No other bureau, we feel assured, gives more help for the outlay involved. We have never known a student to complain that the service was not worth the fee charged. On the contrary, the greater part of our clients are "regulars"—authors who turn to us for advice many times during the year.

Submit a manuscript and prove for yourself the worth of our instruction.

### Prose Criticism Rates

For Each Manuscript of—

2,000 words or less.....	\$2.00
2,500 words or less.....	2.50
3,000 words or less.....	3.00
4,000 words or less.....	3.50
5,000 words or less.....	4.00
7,500 words or less.....	4.50
10,000 words or less.....	5.00
Longer manuscripts, each 10,000 words..	4.00

(Thus 20,000 words will be \$8.00; 50,000 words, \$20.00, etc.)

#### DISCOUNTS

Upon two manuscripts submitted or paid for at one time, 10 per cent; upon three, 15 per cent; upon four, 20 per cent; upon five or more, 25 per cent.

(Thus a 3,000-word and a 4,000-word manuscript submitted separately would total \$6.50; paid for together in advance they total \$5.85.)

#### DISCOUNTS FOR ADVANCE DEPOSITS

A deposit of \$10.00 entitles the client to 10 per cent discount; \$15.00 to 15 per cent; \$20.00 to 20 per cent; \$25.00 to 25 per cent, from regular rates.

For example, if client has made a deposit of \$25.00 and submits a 5,000-word story for criticism, the charge against the deposit will be \$3.00 instead of the regular \$4.00. Statement showing amount to client's credit is mailed with each criticism.

These discounts apply only to prose manuscripts of 10,000 words or less.

Making a deposit of \$25.00 or less for criticism service enables one to take a liberal course in fiction writing at reasonable cost.

All Fees Payable in Advance

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## The Student Writer Workshop

1838 Champa Street  
Denver, Colo.

### The Literary Market

(Continued from page 27)

*Current Opinion*, 50 West Forty-seventh Street, New York, uses but two original articles each month. These are confined to political and economic subjects. It does not afford a market for fiction, editorials, or verse. Payment is on publication. This magazine is not a general market. Only unusually important articles along the lines indicated should be submitted.

*System on the Farm*, 299 Madison Avenue, New York, is published by the A. W. Shaw company, publishers of *System and Factory*. It does not use fiction or poetry. It desires articles told in terms of personal experience, which would be of interest to farmers, and which relate to management or marketing. Articles must tell how a thing is done and the method described should be backed up by figures showing profits. When an interview is reported the consent of the man interviewed to have his name appear over the article must be obtained.

*The Etude*, 1712 Chestnut Street, Philadelphia, Pa., James Francis Cooke, editor, writes that it is in the market for articles on music study, from 300 to 2500 words in length. Nothing else is required from free-lance writers by this publication. It does not buy music news. Payment is on publication at "special rates."

*The Freeman*, 116 West Thirteenth Street, New York. One of the editors of this publication writes that he is sorry to say that he cannot suggest anything in the way of literary material that is particularly desirable to the magazine. "We are pretty well loaded up," he states.

*Every Woman's World*, 53 King Street, Toronto, Ontario, Canada, appears to have moved. A letter addressed to it was returned with the notation, "Not at this address."

Inquiries addressed to the following new magazines have been returned unclaimed to THE STUDENT WRITER: *Youth Magazine*, announced as having published an issue at Chicago, Ill.; *The Provincial Review*, Wilson C. Cooke, editor, Detroit, Mich.; and *The War Veteran*, New York.

*The Rockett Film Company*, announced recently as a market for motion-picture plays, has moved from 329 Markham Building, San Francisco. Its new address could not be ascertained by the postal authorities.

*The Gold Book*, 444 Pearl Street, New York, which was reported to have been discontinued, has made its appearance in a November issue. It evidently offers no market for original contributions, its contents being made up almost wholly of reprinted stories by Flaubert, Kipling, Bret Harte, and other masters, chiefly of a former generation.

*The Industrial Digest* is the name of a new weekly digest to be published by the Periodical Digest Corporation, New York. It will be edited by Prentice Winchell, formerly editor of *Paper*. Digests of business and industrial life will form the bulk of the material used by the magazine.

### The Educational Journals

As far as monetary rewards are concerned, periodicals devoted to schools and the art of teaching offer no very attractive inducement to writers. With few exceptions, the school magazine is largely sectional in its interest, and remains comparatively small. Articles on teaching, psychology, health, hygiene, neatness, personal improvement, etc., always stand a chance with these magazines. Teachers are favored as contributors, to an extent. Some educational magazines accept fiction if it "helps the cause," and many use poetry regularly. Few, if any, pay on acceptance.

*Catholic Educational Review*, 1326 Quincy St., Brookland, D. C., has been known to pay about a cent a word for articles on publication.

*Normal Instructor & Primary Plans*, Dansville, N. Y., is a leader in its field. In addition to the matter usually found in such a magazine, it uses some fiction. Payment comes after publication, and at an indefinite rate, depending on the article's desirability and its writer's reputation.

*Popular Educator*, 50 Bromfield St., Boston, favors "first-hand stuff"—actual experiences from teachers. Little plays and recitations for children, when really good, are acceptable. *Primary Education* comes from the same house. It uses juvenile games, playlets and stories. Rates are \$2.50 a column.

*American School Board Journal*, and *Industrial Arts*, come from the same address, 422 Milwaukee St., Milwaukee, Wis. Editor Bruce likes practicality in articles; domestic science, manual training, school administration, class management, etc., are favorite subjects. Strength rather than length is the guide in payment.

*Progressive Teacher*, Knoxville, Tenn., is now under new editorship. Formerly, this magazine was disappointing to writers. Rates were \$1.25 a thousand words, payment every three or four months.

*Home & School Visitor*, Greenfield, Ind., though small in volume, offers a wider field than most of the educational magazines. Fiction, stories for youngsters, biography, and natural history are used. Fifteen hundred words is a popular length; and payment is made twice a year at about half a cent a word.

*School News & Practical Educator*, Taylorsville, Ill., pays about a quarter of a cent a word, and settles with writers once a year. Checks are mailed in July. Most of the articles are in the form of short talks from active teachers, and the same names appear significantly often; but the occasional contributor is not barred.

*Education*, 120 Boylston St., Boston, *World's Chronicle*, 542 So. Dearborn St., Chicago, and *Journal of Education*, Boston, Mass., seem to be constantly overstocked.

*School Journal*, 70 Fifth Avenue, New York, *Teachers' Gazette*, Milford, N. Y., and *School Progress*, Philadelphia, have discontinued.

### Prize Contests

*The Nation*, 20 Vesey Street, New York, announces its annual prize of \$100 for the best poem submitted by an American poet before January 1, 1922. Manuscripts should reach the office of *The Nation* not later than December 31st. The envelopes should be marked "For *The Nation's* poetry prize." Manuscripts should be typewritten and should bear the name of the author in full on each page. No manuscript will be returned, but an acknowledgment of its receipt will be sent to the author. Each contestant may submit three poems. No restrictions are placed on the poems, except that they must be original and in English and must not exceed 400 lines in length. *The Nation* reserves the right to buy at its usual rates any other poem submitted in the contest. The judges are the editors of *The Nation*.

*Editor and Publisher*, 1116 World Building, New York, pays one dollar each for ideas printed in its "hunch" department and its "dollar pullers" department. The former are practical suggestions for news or editorial features, the latter are circulation or business getting ideas for newspapers. Contributors must watch the columns and claim payment when their ideas appear.

*Brief Stories*, 805 Drexel Building, Philadelphia, Pennsylvania, pays \$5 each month for the best 200-word criticism of what the writer considers the most distinctive story in that month's issue.

*Science and Invention*, 233 Fulton Street, New York, pays for jokes accepted and published \$1 each besides the first prize of \$3 for the best joke submitted each month. Scientific jokes preferred.

*Film Stories*, New York, conducts a weekly contest in poetry. The poetry must not contain under eight or over sixteen lines, the subject being your favorite screen star. All the verses printed are paid for at the rate of \$2.00, and a special award of \$10 is given to the best one printed in each issue. Address, "The Rhyming Reel," *Film Stories*, 79 Seventh Avenue, New York.

*The Evening Post*, 20 Vesey Street, New York, offers a weekly prize of \$5 for the best short articles of 300 words suggesting new places for week-end outings for walkers, motorists or others. These are used on the *Evening Post* weekly "Outing Page." Available contributions that are not prize winners will be bought at regular rates.

*Forbes Magazine*, 120 Fifth Avenue, New York, every two weeks offers a prize of \$5 for the best funny story and \$1 for each story used. Very short stories or anecdotes with a business flavor are preferred.

Three Prizes of \$100 each, are to be offered next season for the best one-act play, the best community pageant, and the best spring festival. No restrictions are placed on the scenes or the subject matter, but those having an elevating, constructive idea will be given the preference. Manuscripts should be sent by registered mail, the author's registry receipt to be considered sufficient acknowledgment, to the Arts and Festivals Committee of the *United Neighborhood Houses*, 70 Fifth Avenue, New York, before March 1, 1922.

### General Literary Service

In addition to its prose criticism service, The Student Writer workshop offers general literary assistance to writers, including verse criticism, photoplay and play criticism, literary revision, and typing.

**LITERARY REVISION** consists of the careful correction and polishing of a manuscript. It extends not only to the elimination of errors in spelling, grammar, and punctuation, but to the bettering of the style. Awkward sentences are smoothed out, phrases and words are transposed for better effect; in fact, the manuscript as it leaves our workshop is in proper literary form to make a favorable impression upon the editor. The service includes a brief criticism and list of probable markets.

#### PROSE LITERARY REVISION RATES

With typing, per thousand words.....\$2.00  
Without typing, per thousand words.... 1.50

**LETTER - PERFECT MANUSCRIPT TYPING** is a feature of The Student Writer service. Our typing is superior for literary workers to that obtainable from commercial typists. The prose service includes careful editing and a brief critical opinion with market suggestions. The neatness and perfection of our typing is a delight to the editorial eye.

#### RATE FOR PROSE TYPING

Per thousand words (with carbon copy).\$1.00

**VERSE CRITICISM** in The Student Writer workshop is in charge of Mr. John H. Clifford, whose intuitive and scholarly help is highly valued by verse writers in all parts of the country. Our criticism of verse is practically revision as well, since faults not only are pointed out but corrected by way of illustration to the author.

#### RATES FOR VERSE CRITICISM

20 lines or less (without typing).....\$1.00  
Additional lines, each..... .05

#### VERSE TYPING

Each poem, up to 25 lines..... .25  
Additional lines ..... .01

**PHOTOPLAY CRITICISMS** are handled by a critic qualified by experience and training to give students authoritative advice on the writing and marketing of screen material. The usual fee for criticism of a five-reel photoplay synopsis is \$5.00, although special rates may be made upon examination of the material.

All Fees Payable in Advance

**THE STUDENT WRITER**  
1835 CHAMPA STREET  
Denver, Colo.



## PRINCIPLES OF LITERARY TECHNIQUE MADE EASY

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"A practical, suggestive textbook on authorship. Deals with the fundamentals of literary technique in a way so clear that anyone can comprehend the meaning and also treats of the psychological relation of the writer to the public."—NAUTILUS MAGAZINE.

### *In a Stall by Itself*

"If you happen to be built according to the usual plan and specifications, you will not mind when I tell you something that you already know: Your HELPS FOR STUDENT-WRITERS is in a stall by itself.

"I have a number of the most widely advertised textbooks on this subject, but they do not enthuse me as does your little book—and I have come to believe that the trouble with them is that they are *textbooks*, rather than mere helps for the perspiring writer-to-be."—WALT C. WICKERSHAM, Bend, Oregon.

**Price, \$1.50, Postpaid**

(With two-year subscription orders to *The Student Writer*, \$1.00)

THE STUDENT WRITER. 1835 Champa St., Denver, Colorado.

## THE STUDENT WRITER'S Supervision Story-Writing Course

Experience has convinced us that we can offer students the most satisfactory assistance by taking entire supervision over their literary work for a period of a year or more. We have no set form lessons. Each student presents a different problem, and study is made of his or her individual needs. The plan has proved successful both with beginners and with those who have already attained a degree of success.

The endeavor is to give the nearest possible approach to direct personal assistance such as would be given if we stood at the student's elbow and answered questions, called attention to faults, made suggestions for improvement, and assisted in a final revision of the work.

### Terms and Conditions

The fee for the full course is \$100.

It may be paid at the rate of \$10.00 a month for ten months or \$25.00 quarterly. If paid in advance the fee is discounted to \$80.00.

Students unable to complete the course will receive instruction up to the full value of the portion of the fee paid.

Though at least a year's instruction is guaranteed, it is not necessary that the work be completed within a year's time.

Should you decide to enroll, send with your first remittance two or three samples of your completed work, together with some plot outlines or ideas which you would like to develop into stories. This material will serve as the basis for the first lesson.

The instruction is given personally by Willard E. Hawkins, editor of *The Student Writer*.

### Address:

**WILLARD E. HAWKINS**  
1835 Champa Street - Denver, Colorado

The World Printing Co., 1837 Champa St., Denver.